

4

# Guidance for Visual and Performing Arts Programs





## Guidance for Visual and Performing Arts Programs

*All students can learn and benefit from arts education. All teachers and administrators, not just those who specialize in the arts, must support and be involved in arts education and must have opportunities to participate in well-designed preservice and in-service arts education programs. Time, staff, facilities, materials, and equipment must be provided to support arts education programs.*

—Arts Work

This chapter focuses in turn on each of the four arts disciplines, providing a clear picture of the many factors that contribute to a successful standards-based education program for dance, music, theatre, and the visual arts. Some factors are similar for each discipline; others are unique. A standards-based program, kindergarten through high school, should be guaranteed for all students and prepare them for educational, career, and life choices beyond high school. However, for many reasons some disciplines may be more fully available than others.

All of the descriptions in this chapter represent best practices recommended for program implementation. With that ideal program in mind, a school district, in partnership with the community, can develop a multiyear plan for building a high-quality standards-based program in each of the arts that provides all students with equal access.





## Dance

Dancing is an experience in movement. Whether accompanied by words, music, sounds, or silence, bodily movement represents an important means of expression. For many generations and in many cultures, people have danced socially to entertain one another, communicate their deepest feelings and emotions, and celebrate their humanity. Although some may think that dance amounts merely to “learning the steps,” they should acknowledge that to become conversant with the ideas and expressions that embody dance, students must develop certain skills.

Dance embodies control, perception, flexibility, and rhythm along with an awareness of one’s movements within an environment and in combination with other dancers. When controlled, shaped, and elaborated, movements produce dance. As students define, embellish, pattern, exaggerate, repeat, and coordinate their ordinary bodily movements with other movements and gestures, they become more skillful in dancing. Those experiences help to transform the students into purposeful, expressive beings.

The vocabulary of dance includes the basic elements of *time*, *space*, and *force* or *energy*. In a well-planned dance education program, students grow in understanding dance and its elements through direct experience. The craft, skill, and knowledge they gain as they advance through the grades constitute a discipline distinct and separate from physical education.

*That which cannot be spoken can be sung; that which cannot be sung can be danced.*

—Old French saying



## Standards-Based Curriculum for Dance

All students should recognize that they dance somewhere every day through gesture, body language, and nonverbal communication. Accordingly, dance should be made part of the school curriculum. In the primary grades students explore and experiment with movement, becoming aware of their kinesthetic intelligence. With continued sequential study as described in the content standards, they acquire increased bodily awareness and control and develop confidence as they make their own choices.

A well-planned curriculum for a standards-based dance program is articulated from kindergarten through grade twelve. Such a curriculum provides opportunities for students to dance, create dances, and observe and appreciate dances. By reading about, writing about, talking about, and reflecting on dances from a variety of cultures and historical periods, they become aware of

how dance connects to the world around them, to other curriculum areas, and to careers.

The dance curriculum at each grade level incorporates all five arts strands in the content standards: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications (see Chapter 3). The standards in each strand align with the motor, social, emotional, and cognitive developmental levels of the students at each grade level. Using the strands as the basis for instruction, the teacher should recognize that for students to create works in dance, they must view dance and respond to it in ways that enable them to understand the nature and power of aesthetic experiences.

### 1 Artistic Perception

The physical experiences that students encounter when they practice dance techniques increase their artistic perception of the elements of dance, including time, space, and force or energy. In this strand instruction focuses on kinesthetic awareness, movement communication skills, capacity for movement response, and motor efficiency through multisensory activities. Also inherent in this strand is an appreciation of dance as an art form accessible to all students.

### 2 Creative Expression

Students use intuition and imagination to express emotion and communicate meaning as they participate in dance. Improvising and forming movement patterns and compositions lead to the development of choreographic skills to create culturally authentic or personally original works in dance. Individual creativity is encouraged and developed as students explore movement in spontaneous and structured assignments. As they learn to express their feelings and ideas through movement, they grow in ability to develop choreography. Through shared experiences students develop respect and appreciation for the uniqueness of each individual's expression. Communicating through physical movement, they learn more about the body as an instrument of artistic expression.

Students learn to appreciate their bodies and care for them through proper conditioning, warm-ups, dance technique, rest, and nutrition. Correct anatomical alignment, effective warm-up and rest of muscles, proper nutrition, and a safe environment for movement should be emphasized in every lesson. Through increased knowledge of the natural laws governing human movement, students become increasingly aware of the uniqueness of each individual's expressions.

### 3 Historical and Cultural Context

The deep, complex heritage of dance is derived from the contributions of all cultural groups, past and present. An understanding of dance history helps students recognize and appreciate the cultural differences and commonalities that

make up the human experience. By studying the historical, cultural, social, and contemporary expressions of dance, students uncover the influence of one cultural style on another. As they share personal cultural experiences and ideas, they can connect elements of individual traditions with those of shared cultures. Through the study of the history of dance, students can examine historical and cultural concepts, events, and themes in diverse contexts.

#### **An Example of Historical and Cultural Context in High School Dance**

Many cultures have long traditions of formal dance performance. For example, casino-style dancing came to California after being adapted from music and movement that originated in West Africa. First, the dance and music of West Africa migrated to Cuba. The remarkable melting pot of cultures on the island contributed to a unique cultural experience in the Americas. In the 1930s a dance form called *Rueda de Casino* raged throughout Cuba and eventually reached Miami and the rest of the United States. Couples dance together in pairs or with other couples. Through calls and signals different movement combinations cause pairs to turn and switch partners. Dancing to salsa timing (stepping on the first beat) results in a fast-paced, beautifully synchronized, exciting dance that inspires young people to be part of a community and celebrate their individual skills. This is just one example of how dance defines the historic influences of different cultures within the state.

Dance

### **4 Aesthetic Valuing**

Aesthetic valuing enables students to make critical judgments about the quality and success of dance compositions and performances based on their own knowledge, experiences, and perceptions. Through oral and written analyses, they reveal their opinions, newly acquired knowledge, and criteria for evaluating dance. The criteria for making critical judgments emerging from discussions between students and teachers are often guided by professional examples and expert opinion. When viewing a dance performance in class, on video, or at a live concert, students critique the performance, using appropriate aesthetic criteria. They might consider, for example, whether the performer exhibits proper posture, balance, and coordination or maintains consistent and appropriate rhythm throughout the performance.

### **5 Connections, Relationships, Applications**

Described as an exciting, vibrant art useful in an educational setting, dance helps students develop by unifying their physical, mental, and emotional lives. Dance education programs include opportunities for the development of critical thinking and analytical skills, cooperation and teamwork, self-expression and self-awareness, organization and problem solving, cultural literacy, and communication of emotions through movement. These important abilities can be applied to situations occurring in the workplace and throughout life.

The elements of dance (time, space, and force or energy) can be applied to other subject areas, such as the language arts, writing, mathematics, science, history–social science, and physics. Opportunities for connections, relationships, and applications in the curriculum can be found in the mathematics of geometric shapes and spatial maps; the physics of energy and force; the use of vocabulary, such as rhythm and character; the study of history and culture through the study of dance from other time periods and locations around the world; and the choreographic process as it relates to writing.

## Levels of Dance Instruction

In elementary school dance instruction is a part of classroom experiences. Teachers at this level should participate regularly in professional development in dance provided by, for example, teachers involved in The California Arts Project or dance artists working in the schools. At the middle school and high school levels, the dance program, offered in a visual and performing arts department, is available to all students. At that level at least one teacher of dance trained in teaching the knowledge, skills, and art of dance should be employed.

### Elementary School Level

All elementary school students in California should receive dance instruction in which, learning through creative movement, they create and perform dance. Movement employs three modes: (1) auditory—the dancer listens to the teacher or to an accompanying drum or music; (2) visual—children observe and imitate the teacher, watch other dancers, and recognize spatial relationships; and (3) kinesthetic—children, moving in both new and familiar ways, develop a greater awareness of their bodies.

By practicing movements and viewing performance videos and live performances, students can identify and experience a variety of dance forms. Instruction is also focused on helping students understand dance vocabulary and the historical and cultural contexts of dances, dance styles (see *genre-d* in the glossary), and group expressions.

By emphasizing the creative process as well as the final performance, the elementary curriculum provides opportunities for students to experience and develop their creative potential and original expressions. In turn, this ability leads students to accept and appreciate the work of others.

### Middle School Level

The middle school dance program expands elementary school learning and experiences through broader explorations and deeper study. Students acquire more extensive knowledge of dance, develop dance skills, and expand their creative potential. By attending regular dance classes and participating in other



dance education programs, including before- or after-school programs, auxiliary periods, daytime standards-based curriculum, community dance artist residencies, summer school, or intersessions, students advance in knowledge and skills.

Through their own dance compositions and expressions, students explore the creative process, translating ideas, thoughts, and feelings into original pieces of choreography. They also study dance forms from many cultures and time periods in cultural and historical context. By performing and attending the performances of professional dancers and dance companies, they develop the skills needed for making aesthetic judgments and engaging in thoughtful discussions of their reasoning in the classroom. Because young adolescents often participate in describing an artistic problem, the teacher can focus on the students' interests, inspiring them and giving them the confidence to continue their study of dance. These experiences can make them aware of the many career opportunities in and related to dance.

### High School Level

The dance program should be an integral part of the high school's visual and performing arts department. Standards-based high school dance instruction provides opportunities for students to create a body of dance works, conduct in-depth studies of major dance forms from various cultures, delve into the meaning and impact of dance, gain skills to improve their everyday lives, enhance opportunities for higher education, and develop competency leading to successful careers. At a minimum, instruction should provide a variety of learning opportunities in dance to meet the needs of all students toward achieving the content standards at the beginning or proficient level.

As they learn the language of dance, students advance to innovative and challenging experiences. At this level creative thinking in the five strands of the dance content standards should be intertwined through a sequence of appropriate introductory, intermediate, and advanced dance courses. The courses should be approved by the University of California and the California State University to meet the new visual and performing arts requirements for freshman admission to those institutions. To be approved, dance courses must include all five strands of the content standards. (Standards-based courses approved for admission and those that will not be accepted as college preparatory dance courses are listed in Appendix B.)

Instruction describing connections between dance and other subjects expands and enhances the scope of students' educational experiences. At this level students should have frequent contacts with professional dancers and view or attend professional dance performances. They should also create electronic, video, or computer-based portfolios to track their individual growth, prepare for high school exit exams, apply for college entrance and scholarships, or audition for employment opportunities in the field of dance.





Dance

Dance

Sample Standards-Based Unit of Study  
Grades Nine Through Twelve

Standards-based instruction reinforces the importance of a rigorous, comprehensive arts education. Recognizing that performance classes are not intended to focus on appreciation, teachers should provide a variety of opportunities to meet standards while preparing students to perform quality works in dance. The following unit of study is an example of how to maintain the integrity of performance classes by focusing on developing dancing skills while providing a comprehensive approach to dance education. It also recognizes that many high school dance classes have both beginning and advanced students in one class and provide different opportunities according to experience.

This unit of study helps students to create individualized movement patterns, work with partners, and combine movement patterns. Revising and refining a choreographic approach based on good decision-making skills, they develop fully realized dance documentation for use inside and outside class.

PROFICIENT LEVEL	ADVANCED LEVEL
First year of instruction	Two or more years of additional instruction
Students view the dance productions of two different dance companies and compare and contrast the styles and production qualities (e.g., the Pilobolus Dance Theatre and the San Francisco Ballet).	Students research and view the dance productions of two different dance companies and compare and contrast the styles and production qualities. Reading and analyzing program notes from both companies, they determine cultural influences, stylistic nuances, and clarity of intent.
Students explain and defend their personal preference for one of the styles and choreographic forms by using a criteria-based assessment.	Students analyze their own preferences for one of the styles and choreographic forms as to how their own preferences and criteria for dance performance and choreography have evolved over time.

PROFICIENT LEVEL (Continued)	ADVANCED LEVEL (Continued)
<p>In collaborative groups students develop criteria for a dance they will choreograph, stage, and perform involving solos, duets, or ensembles based on, or in response to, the work of one of the dance companies studied.</p>	<p>In collaborative groups students develop criteria for a complex dance they will choreograph, stage, and perform involving solos, duets, or ensembles based on or in response to the work of one of the dance companies studied. The criteria include originality, unity, clarity of intent, and dynamic range of movement.</p>
<p>In collaborative groups students choreograph, practice, and perform a dance involving solos, duets, or ensembles based on, or in response to, the work of one of the dance companies studied. They videotape their performances.</p>	<p>In collaborative groups students choreograph, practice, and perform a complex dance involving solos, duets, or ensembles according to or in response to the work of one of the dance companies studied. The performance should demonstrate an advanced level of technical skill, clear intent, and professionalism. The students videotape their performances.</p>
<p>Students critique their own collaborative dance piece and the work of other groups in the class by using the criteria they have developed.</p>	<p>Students critique their own collaborative dance piece and the work of other groups in the class by using the criteria they have developed and specific dance vocabulary to describe movement and dance elements in great detail.</p>
<p>Students refine their dance performances, drawing on their own work, that of their peers, and an examination of the video of their performances.</p>	<p>Students refine their dance performances, drawing on their own work, that of their peers, and an examination of the video of their performances, and document the reasons for each change.</p>

PROFICIENT LEVEL (Continued)	ADVANCED LEVEL (Continued)
Students identify and evaluate the advantages and limitations of viewing live and recorded dance performances.	Students identify and evaluate the advantages and limitations of viewing live and recorded dance performances and evaluate the use of video in recording their own performances.
Students discuss the training, education, and experience they called on to complete their dance performance and the potential use of that knowledge and skill in various dance careers, such as performer, choreographer, teacher, critic, or filmmaker.	On the basis of their investigation of dance companies, students research and determine the appropriate training, experience, and education needed to pursue a variety of dance and dance-related careers, including becoming an artistic director or a manager of a dance company.

### Role of Student Dance Performances

Inventive, careful planning can make beginning performances shared experiences rather than “show” activities. When such performances represent an outgrowth of the students’ capacity to move expressively and knowingly according to their age and physical ability, schools can overcome the tendency to produce high-powered performances with a few select students. The dance material should be appropriate for the level, skills, learning situation, knowledge, and understanding of the participants and the audience. Through these performing experiences, students can exhibit their own choreographic ideas and get feedback.

Students may present their beginning-level performances informally in a classroom or studio. Applying their newly acquired skills, they demonstrate their solution to a problem or evaluate a particular experience or technique in dance. Next, as students become skillful, they may present more formal dances outside the classroom or studio.

The visibility and popularity of performance groups may lead to consequences not related directly to dance education. Often, schools receive requests for their dance groups to perform, for example, at athletic events, assemblies, student productions, parent meetings, community clubs, conferences, and civic events. Although providing entertainment may be a valid activity for performance groups, it should never interfere with the students’ dance education or

understanding of the importance of presenting dance solely for its own recognition and aesthetic analysis.

Collections of student work in dance may include documentation of their learning through journal writing; reflections on dance performances or master classes; videos of work; research papers on California choreographers, for example; and charts of lighting designs. The collections may then be put on a CD and serve the students well in their continuing academic or professional pursuits. By creating portfolios and audition tapes, students can track their individual growth, prepare themselves for graduation, and use when applying for college entrance, scholarships, or employment in dance or when pursuing a dance-related career.

## Resources for the Dance Program

A wide variety of experiences provide students with opportunities to improve personal and cultural understanding and insights and develop the knowledge and skills required to be considered proficient in the dance content standards. Vital to the success of such a standards-based program are appropriate equipment, instructional materials, and facilities as well as community resources and parent involvement.

### Equipment and Instructional Materials

Equipment and instructional materials for dance classes may include some or all of the following:

- *Instructional equipment and materials.* The dance program should have access to instructional and presentation equipment and materials, including video cameras and playback equipment, films, audiotapes and videos, prints, photographs, rhythm instruments, body mats, and literature appropriate for each grade level, kindergarten through grade twelve. The library media teacher should serve as a fundamental partner in identifying and providing access to those resources.
- *Musical instruments.* Percussion instruments, essential to any creative movement class, are used for rhythmic training, locomotor activities, and dance composition. Instruments having a pleasing timbre and played by hand, such as bongo or plastic drums, are excellent choices.

Other percussion sound sources and instruments provide accompanying sounds varying in tone, timbre, duration, and intensity. In most dance studios students can find a piano as standard equipment and use it effectively when working on movement qualities, rhythmic materials, and phrasing. Additional material and equipment may include multiple-speed CD or tape players.

- *Costumes and props.* Materials for composition work may include scarves, streamers, balls, balloons, paper bags, newspapers, ropes, elastics, a variety of costume items, pieces of fabric, and masks.
- *Access to contemporary media.* Study of the history and culture of dance and aesthetic valuing require access to new media and electronic technology, including the Internet and audiovisual resources. Students use the Internet to do research in dance, computer programs to develop choreography, and video cameras to record their performances for the critique process.

### Suggested Facilities

Implementing a dance program requires adherence to safety regulations. Adequate open floor space must be provided for students to participate in creative expression. In the elementary school dancing may be done in classrooms provided it can be done safely. At the middle school and high school levels, use of a resilient wood floor is highly recommended because injuries commonly occur on hard surfaces. To accommodate partnering work at the secondary level, such as occurs when one partner lifts the other overhead, the teacher must ensure that the ceiling is high enough to prevent injuries.

In addition, the teacher should require a room that is well ventilated and equipped with adjustable heating and cooling systems. If the room contains folding or collapsible benches, they can be pushed back so that the space can be used for demonstrations and performances. Storage space is needed for materials and equipment, and, at the secondary level, dressing rooms should also be provided. To meet higher dance standards, students need access to proper performance and theatre technology. As students progress in dance from elementary school to high school, they require more complex and flexible equipment.

Dance facilities for high schools should include (1) small and large dance studios; (2) sprung floors with wood or Marley covering that can be placed over an existing floor, providing an adequate surface for dancing; (3) theatre or performance space; (4) theatrical lighting; (5) stagecraft areas; (6) sound systems; (7) costume shops; (8) set design and construction areas; and (9) technology labs for editing and recording.

### Community Resources and Parent Involvement

Community resources can provide assistance to the dance program. Examples are as follows:

- Articulated partnerships between the local university dance department and elementary school, middle school, and high school classes, providing university students opportunities to develop teaching skills in dance as they instruct students in kindergarten through grade twelve

## Dance



- Local dance studio companies and classes at the school site
- Field trips to see dance companies that come to perform in their local areas
- Districtwide master classes or even districtwide or citywide dance performances organized by dance teachers and dance specialists
- Classes for students at local dance studios, particularly for those students who at the advanced level continue to take classes to further their dance training

Parent advocacy and support are critical in developing and sustaining an active dance program. For example, parents with a strong folk and traditional dance background can contribute to the vitality of dance programs within the school as well as in the larger community. Other ways they may offer assistance are by:

- Providing supervision on field trips
- Selling or collecting tickets for dance performances
- Assisting with costumes and props (shopping, designing, sewing)
- Serving as liaisons to business and community organizations
- Providing services, such as copying, printing, and decorating
- Providing assistance in securing and using new technology and electronic media
- Supporting their children's continuing dance study in and outside school



## Music

Music is an integral part of human experience. Used in celebrations, rituals, and everyday life, it expresses the heights and depths of human feelings and emotions, the joys and the sorrows encountered by all. Significantly, the study of music combines human emotional experience and intellectual cognition.

One of the greatest values of a comprehensive music education program is that it allows all students to develop fully those qualities that will help them

understand and enjoy life. It provides a means for creativity and self-expression. Through music they learn that their thoughts and feelings can be communicated nonverbally by composing and improvising

original music involving higher-order thinking processes, such as those involved in skill mastery, analysis, and synthesis.

### Standards-Based Curriculum for Music

The curriculum for a standards-based music program should be well planned and articulated from kindergarten through grade twelve. In addition to musical performance, the curriculum provides opportunities for students to learn musical notation and compose music. By studying the history and cultural context of works of music, students can understand aesthetic concepts as they gain a foundation for aesthetic valuing and criticism. At all levels they learn how music connects to the world around them, to other curriculum areas, and to careers. An effective music curriculum at each grade level incorporates all five component strands in the content standards: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications (see Chapter 3).

#### Artistic Perception

Artistic perception includes listening to, reading, and composing and performing music of various cultures and time periods. The perception of sound and sound patterns is the first step in this process. Then the learner develops concepts and understanding about music based on active listening experiences.

As students study the musical elements of melody, harmony, rhythm, form, tempo, dynamics, and timbre, they use critical listening skills and appropriate music vocabulary. They are able to use traditional, nontraditional, and created symbols to read and write rhythm, pitch, dynamics, tempo, articulation, and expression.

*After silence, that which comes nearest to expressing the inexpressible is music.*

—Aldous Huxley



## 2 Creative Expression

Creative expression occurs when students perform, improvise, compose, and arrange music. Their understanding of music grows out of frequent experiences with music and sequential development of their musical skills. Singing is one of the most natural, intimate ways for students to experience music. Through regular instruction and practice, beginning in kindergarten, students develop the skills to sing on pitch, in rhythm, and with expression. Group singing should include a wide repertoire of music from various styles and cultures.

Playing instruments, individually or in ensembles, from various parts of the world provides students with a powerful medium for learning music. By using melodic, harmonic, and rhythmic instruments, young students develop musical concepts and the skills needed to perform accurately on pitch, in rhythm, and with expression. Ensemble experiences should include a wide repertoire of appropriate musical literature.

Musical skills should include performing from written music and participating in creative processes. Students need opportunities to learn to improvise rhythms and melodies, harmonizing parts consistent with the style, meter, and tonality of the music being studied. By composing and arranging their own works, they can use music to communicate their ideas, feelings, and responses to their cultural and natural environments.

## 3 Historical and Cultural Context

Time and place influence music. The study of the history of music reveals a rich resource of outstanding examples of the power of music to inspire and reach the depths of human emotion. Because to a large degree an individual's artistic life is shaped by the surrounding culture, its history, and its traditions, music can best be understood and appreciated when presented within its cultural context. By studying music from many cultures, students can enjoy the music of the whole world and raise their cultural and social awareness.

## 4 Aesthetic Valuing

Aesthetic valuing extends beyond acquiring knowledge and skills to understanding the wide range of values in music. As students respond emotionally to music and reflect on what they are performing, listening to, and composing, they develop their affective and cognitive abilities. Aesthetic valuing begins with artistic perception and extends to critical judgments about music, including judging one's own performances and compositions and those of others.

## 5 Connections, Relationships, Applications

Learning is reinforced when music instruction is carefully connected with other disciplines—likely a long-term effort. Those connections also allow for the effective teaching of correlations between music and dance, theatre, and the

visual arts. Musically literate students can find numerous realistic applications for their knowledge and skills. In this strand students can explore career possibilities in music and learn about many jobs within the music industry.

## Levels of Music Instruction

Comprehensive music instruction, offered best by credentialed music teachers, includes general music classes ranging from classroom music at the elementary school level to music appreciation, theory, song-writing courses, keyboard instruction, and music history classes at higher levels. Exploratory music courses, such as music appreciation and general music, should include hands-on music making and reading, writing, and talking about music. In addition, students may participate in choral and instrumental performance ensembles. To ensure full access to the content standards, students in kindergarten through grade eight and high school students receiving music instruction need standards-based instruction regularly during the school day.

### Elementary School Level

In a general music curriculum at the primary level, activities include singing, rhythmic speech, movement, playing of pitched and nonpitched percussion, and the use of instruments, recorders, or keyboards. To help students achieve proficiency in the content standards, teachers often use such instructional methodologies as those of Orff, Schulwerk, Kodály, and Dalcroze. For information on those and other methodologies available through the National Association for Music Education, visit the Web site <http://www.menc.org>. Sequential instruction in general music continues in grades four through six. In addition, all students should have opportunities to explore their musical development by participating in performance groups.

Music instruction according to the five strands allows young students to use a variety of instructional resources in exploring music experiences: singing, moving, playing an instrument, listening, responding, and reflecting. Included among the resources are age-appropriate musical instruments, written literature on music, CDs, computer software, Internet resources, audiotapes, videos, DVDs, and photographs, all of which are often obtained through the school library. In addition to learning from high-quality resources, students benefit from visiting artists and performances at school or in the community.

General, choral, and instrumental music instruction allows students to identify a variety of musical elements from many cultures. Using the vocabulary of music in their discussions of composers and their works, they learn about and practice musical works and performances. Instruction helps students understand the historical and cultural contexts of music, styles, and periods and the expressions of cultural groups. In addition, they have opportunities to

identify and discuss the characteristics of master performances and compositions as they work toward achieving the content standards in the aesthetic valuing strand. This process enables students to learn about their own responses to music and to assess those responses in relation to the music.

### Middle School Level

Music instruction in the middle school continues with general music experiences available to all students and includes elective performance classes in orchestra, band, choir, and other ensembles. A standards-based program provides instruction for beginning, intermediate, and advanced levels of student participation. Through singing and playing, students are challenged to develop their performance skills as they receive subject-centered, standards-based music instruction. Incorporated into other subjects as appropriate, music helps students, for example, gain a deeper realization of the emotional and social impact of the U.S. Civil War as they study the music of the period. And as they apply the concept of fractions to musical notation, they become aware of connections, relationships, and applications.

According to the content standards, students are to develop a heightened perceptual awareness of the aesthetic qualities of the music from cultures throughout the world and of major works of music. They develop listening skills and become more perceptive and observant. Through school music programs students have opportunities to apply the elements of music and extend their knowledge of the language of music and their ability to use it.

By composing music and other expressions, students explore the creative process. This work is enhanced as they study music compositions from many cultures and time periods. By participating in performances and attending professional performances, they develop the skills needed for making aesthetic judgments and applying thoughtful reasoning and criteria to those judgments. Their experiences also make them aware of many careers in and related to the field of music.

### High School Level

Standards-based music instruction provides opportunities for students to do in-depth studies in one or more areas of concentration, delve into the meaning and impact of music, and develop life skills and career competencies. At the high school level, instruction prepares students to enter the university music program.

Music instruction provides an opening for students to participate in choral and instrumental ensembles. These classes offer instruction at the beginning, intermediate, and advanced levels to meet the needs of all students in achieving the standards at the beginning or proficient level or higher. Other classes that also benefit students include music appreciation, music theory, the history and

Music

literature of music, piano and electronic music, instrumental music, and the recording arts.

High school music courses should be approved by the University of California and the California State University to meet the new visual and performing arts requirements for freshman admission to those institutions. (Standards-based courses approved for entrance and courses that would not be accepted as college preparatory music courses are listed in Appendix B.) According to the five component strands of the music content standards, creative thinking should be promoted through instruction in a sequence of appropriate music courses. In addition, students should have frequent opportunities to work with professional musicians and attend professional performances at school and in the community. Community college, university, or community programs in music often may be open to students with particular interests or talents. As students recognize connections between music and other curriculum areas, they can expand and enrich the scope of their educational experience.

Music teachers need to communicate with their colleagues throughout their school district and with university music departments and professional music groups to enhance their programs and support continuity of instruction.

## Music

### Sample Standards-Based Unit of Study Grades Nine Through Twelve

Standards-based instruction reinforces the importance of a rigorous, comprehensive arts education program. Understanding that performance classes are not intended to be appreciation courses, teachers should provide a variety of opportunities for students to meet standards while preparing students to perform quality works of music. The following unit of study is an example of how

teachers can maintain the integrity of performance classes by focusing on development of skills in music while providing a comprehensive approach

to music education. It also recognizes that many high school performance classes have both beginning and advanced students in one class and provides for differentiated opportunities based on experience.



This unit provides choral music students at the proficient level with an opportunity to improvise original melodies while students at the advanced level can create melodies in a blues style. At each level students apply a set of criteria to establish indicators of success, and the teacher uses the recorded improvised examples to document student achievement.

PROFICIENT LEVEL	ADVANCED LEVEL
First year of instruction	Two or more years of additional instruction
Students listen to and research familiar types of vocal improvisation from familiar music (e.g., bends, slides).	Students examine and study a variety of vocal improvisation styles from familiar music (e.g., Stevie Wonder, Ella Fitzgerald, Mel Torme, Bobby McFerrin) and learn style names, including the term <i>scat singing</i> .
The choir sings an arrangement of a familiar selection in a popular style, discussing and trying stylistically correct embellishments (e.g., bends, slides).	While the choir sings an arrangement of a familiar selection in a popular style, individual students improvise solos to selected sections of the arrangement.
Independently, students listen to local radio stations and note the names of the songs that include vocal improvisations and attempt to classify the styles supporting their classifications. In class students discuss their classifications in small groups.	Students listen to recorded music chosen by the choir teacher and placed on reserve in the school library, including selections using a blues progression. Students note styles used and discuss differences and similarities between blues progression styles and popular music styles. In class students discuss what they found and give a personal demonstration for each characteristic discovered.
Students learn the blues progression. While half of the choir sings chord tones, the other half improvises a melody over the chord progression. They then switch roles.	While the choir sings a blues chord progression, individual choir members improvise a melody over the chord progression. Groups of two (duet) or three (trio) create improvised melodies.

### PROFICIENT LEVEL (Continued)

Students record themselves improvising over a blues progression and listen to the recording, applying criteria for evaluating blues improvisation. Students discuss areas of success and areas to work on. (The teacher assesses student's understanding of the criteria and keeps the recordings on file to compare to later improvisations.)

As a culminating task students listen to several unfamiliar professional-quality performances of improvisation and classify them by style, explaining why they chose the labels they did (i.e., demonstrate understanding of various improvisation vocal styles).

*Possible scoring criteria:*

1. Identification of style characteristics
2. Ability to improvise, using more than two vocal styles (match between pitches in improvised melody and accompanying tonality and chord progression)
3. Use of appropriate musical vocabulary to describe various aspects of improvisation and performance styles

### ADVANCED LEVEL (Continued)

Small groups of students record themselves in pairs or peer groups, listening to and coaching each other using more complex and refined criteria. (The teacher assesses students' comprehension of the criteria and keeps the recordings on file to compare to later improvisations.)

As a culminating task students listen to nonprofessional blues performances (self, anonymous peer, partner) and critique improvisations in light of criteria/dimension.

*Possible scoring criteria:*

1. Appropriate blues style (meter and phrasing)
2. Use of appropriate rhythmic ideas that include but go beyond those heard in the accompaniment
3. Match between pitches in improvised melody and accompanying tonality and chord progression
4. Introduction of appropriate blue notes and passing tones
5. Use of contour or direction
6. Development of a motif or other idea

## Role of Student Music Performances

Student performances provide opportunities for young musicians to demonstrate musical growth, gain personal satisfaction from achievement, and experience the joy of making music. They can motivate students to learn and stimulate careful rehearsing and self-discipline. However, although they are an important part of the music curriculum and promote student learning, performances should be an outcome rather than the basic objective of music instruction.

Public performances allow students to reflect on and refine their musical understanding, showcasing individual or group achievement. Formal performances, such as concerts, music festivals, and stage productions, may serve as culminating experiences in which students are challenged to perform at their best. Through informal performances in the classroom or for the community, students can demonstrate the learning process at different stages and in greater detail.

The visibility and popularity of student performance groups may lead to expectations not directly related to music education. Demands are often made on school music ensembles to perform at athletic events, assemblies, student productions, parent meetings, community club meetings, conferences, and civic events. Although providing entertainment may be a valid activity for music groups, the demands should never interfere with the students' music education.

Music programs should pay attention to educating the audience in addition to the student musicians and performers. For example, providing program notes is helpful and may include a description of the content standards students are working to achieve. And in all aspects of music performance, diversity must be considered, including diversity in selecting the music to be played and the soloists to perform.

## Resources for the Music Program

Appropriate, up-to-date equipment, instructional materials, and facilities as well as community resources and parent involvement are vital to the standards-based music program.

### Equipment and Instructional Materials

Music instruction requires an adequate budget for the purchase, maintenance, repair, and replacement of equipment and instruments. An adequate number of musical instruments should be available to ensure balanced instrumentation at all levels of instruction. At the elementary school and middle school levels, a variety of pitched and nonpitched classroom instruments should be available for general music.



Music supplies made available to students may include reeds, valve oil, instrument swabs, rosin, cork grease, and strings. An instrument repair kit should be made available to the teacher. Musical instruments should be of high quality and maintained in good condition. And sound equipment, such as CD players, amplifiers, microphones, and speakers, must be of good quality and kept in good repair.

The resources used in teaching and learning music include a variety of traditional and new media. Quickly becoming the standard for the music industry, CD and DVD technology is playing an increasingly important role in music education. When teachers have access to both digital and analog technologies, they are better able to make use of the best in video and audio productions.

Along with necessary playback equipment, a well-equipped music library is essential for teaching and learning. To learn about music, teachers and students should use videos and audiotapes, CD and DVD recordings, musical scores and sheet music, computer programs, and books. These resources bring to life the music of many cultures, the work of great composers, and the connections between music and the other arts.

When teachers and students acquire and share information with colleagues and peers, they must observe federal copyright laws pertaining to reproduction, such as those governing fair use and public domain. Information regarding copyright laws and issues, including those governing the use of music in performances, is available on the Internet or from the school district's legal counsel (see also Appendix E).

### **Suggested Facilities**

Decisions regarding music facilities should be driven by the instructional needs of the program. At each site a dedicated space for music instruction should be identified; it should accommodate such needs as a sound system, a piano, risers, movement space, and secure storage. Vocalists and instrumentalists need room to move and perform, and instrumentalists need space to use and store their instruments, equipment, and music stands. Because the traffic of students in music rooms is often concentrated and takes place under time constraints, the floor plan must provide enough space to eliminate congestion and ensure excellent traffic flow.

A music room also needs to have an appropriate amount of space and ceiling height to provide good acoustics. For the hearing of students and the teacher not to be affected, rooms should be built of acoustically appropriate materials in the walls, floors, and ceilings. Existing rooms should be acoustically enhanced to prevent any disruption to neighboring classrooms and keep levels of sound in the room to acceptable industry standards to avoid harm or distortion.

A well-equipped music facility at the middle school and high school levels may typically include:

- Rehearsal areas for a large group
- Practice rooms for rehearsals by individuals or a small ensemble
- Sound system, including audio and visual recording equipment
- Music stands and risers
- Storage areas for musical instruments, printed music, sound systems, and other equipment
- Storage area for uniforms and choral robes
- Student desks or tables for general music, theory, history, and appreciation courses
- Keyboard lab for piano and keyboard classes
- A faculty or administrative office
- A performance space or theatre

### Community Resources and Parent Involvement

A standards-based music curriculum communicates an open invitation to community musicians to assist in promoting a lifelong love of music among students. Music educators can survey their communities for musicians willing to work and perform with students. Visits by professional and amateur musicians enhance and bring into focus concepts already introduced in the regular instructional program and can provide additional professional development for teachers. In turn, music students can be encouraged to attend or participate in musical performances in the community. Local performing groups, arts councils, and professional musicians are all resources for the music educator. And the music faculty and students at colleges and universities can provide a wealth of musical resources.

As in other curricular areas, parents are often active supporters of the music program. Music teachers welcome parental partnerships that bring parents into the classroom. By providing additional support to meet student and program needs, attending performances, and encouraging their student's musical experiences, parents who are not musicians can aid the program. The inclusion of community and parent resources does not, however, substitute for the sequential, comprehensive music program but does strengthen it.





## Theatre

As revealed in the earliest recorded history, theatre reflects the time and place of its origins. The creations of theatre artists come from perceptions of nature, from relationships and interactions with others, and from the artists' inner selves. Through storytelling and other oral traditions, cultures define themselves and educate their members down through the ages. In contemporary and historical commemorations, celebrations, and dramatizations, theatre gives voice to culture. Theatre, pageant, entertainment,

new media, and electronic technology continue to serve many social functions. Theatre unifies groups, expresses important knowledge, reinforces group values, strengthens the individual, and defines and

*To break through language in order to touch life is to create or re-create the theatre.*

—Antonin Artaud (1896–1948)



commemorates events. It provides a powerful multisensory mirror reflecting social issues, challenges, and accomplishments.

The elements of theatre in stage, film, and video productions include scriptwriting, acting, technical production, management, and design. In a well-planned theatre education program, students engage directly in each of the elements during grade-by-grade study of theatre, enabling them to learn time management, solve problems, work collaboratively, and exhibit leadership skills. Their participation in theatre helps them gain an increased understanding of self and the world, empathy for others, and self-confidence. They learn to make critical judgments about television, radio, electronic media, and live performance.

## Standards-Based Curriculum for Theatre

Pretend! Imagine! Imitate! Role-play! Unknowingly, kindergarten students practice theatrical skills, such as characterization, pantomime, improvisation, story development, and costuming. In grades one through three, students place these activities in the context of theatre, film, and video as they dramatize or improvise familiar stories and learn the vocabulary of theatre and ways to work cooperatively and develop a commitment to purpose. In grades four through six, they gain more in-depth knowledge of the elements of theatre as they analyze a character's motives and develop criteria to apply to the quality of performances. Middle school students continue to develop skills as they compare and contrast various theatre styles from the past and become more aware of the influence of theatre and the entertainment industry on their lives. And in high school students read, write, research, reflect, and synthesize to deepen their

understanding of all aspects of theatre and to strengthen their skills in acting, directing, designing, and scriptwriting. All instruction is designed to help students create and perform formal and informal productions in theatre, film, video, and media.

The sequential curriculum for a standards-based theatre program needs to be well planned and articulated from kindergarten through grade twelve. It should provide opportunities for students to develop skills, use the language of theatre, and create works in theatre. By studying the history and cultural context of theatre, students can perceive and understand concepts providing a foundation for aesthetic valuing and criticism. At all levels they learn how theatre connects to the world around them, to other curriculum areas, and to careers. At each grade level an effective theatre curriculum should incorporate the five component strands of the theatre content standards: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications (see Chapter 3).

### 1 Artistic Perception

Artistic perception in theatre involves observing the environment and constructing meaning from it, thereby developing the acuity of all the senses. Whether improvised or scripted, a theatrical production expresses the perceptions of the writer, the director, the actors, and the designers. The audience's response to it requires perception based on knowledge of theatrical skills and an appreciation of imagination and creativity. Through direct experiences with theatrical terms and concepts, students learn the vocabulary of theatre. Engagement in theatre experiences heightens students' sensitivity to their own potential for creation and that of others.

### 2 Creative Expression

Students express themselves creatively as they plan, prepare, and carry out a theatrical performance. Through exercises, improvisation, rehearsal, production, evaluation, revision, and self-reflection, they develop theatrical skills. All students should participate and experience success as individuals and as part of a group. And in their purposeful activities they should focus on understanding the language, elements, and tools of theatre.

### 3 Historical and Cultural Context

Capturing time and a culture, theatre can provide a rich historical context for students. It allows them to look at a culture through the lens of a particular time and place and introduces them to other cultures through theatrical activities in which world dramatic literature, folklore, personal histories, film, video, electronic media, and puppetry are used. Informing and inspiring students, theatrical activities will help them discover the wide spectrum of theatrical forms.

Theatre itself is an important part of culture and history. Through its study students gain a greater understanding of the role theatre has played and continues to play in society. By learning the history of dramatic literature, technology, architecture, acting styles, and theatre conventions that have developed into contemporary world theatre, they gain a broader perspective from which to create their own works.

## Aesthetic Valuing

In theatre education aesthetic valuing is the ability to analyze the feelings and thoughts elicited by theatrical experiences. To express their reactions to theatrical works, students apply what they have learned in artistic perception, creative expression, and historical and cultural context. Opportunities to observe and practice across a broad range of experiences help students make informed judgments, which depend on understanding the intent, structure, effectiveness, and worth of a play, movie, television drama, or other theatrical presentation. The valuing process, cyclical and cumulative, may start, for example, when students reflect on, analyze, and evaluate their own work. It gives them the experience and confidence to assess the work of others. By critiquing the work of others, they gain new perspectives from which to review their own work.

In a standards-based theatre program, students learn the difference between theatrical reviews, personal perspective, dramatic criticism, and theory-based analysis. They also acquire the ability to think and speak about aspects of theatre reasonably and intelligently and discuss multifaceted theatre experiences from a variety of viewpoints.

## Connections, Relationships, Applications

Today, theatre is more influential than ever, reaching millions of people worldwide and affecting people's lives through technology. Because of the impact of the media on students and society, students are provided the help they need through standards-based theatre instruction to become media literate, analytical, and critical. Instruction in the theatre arts helps students become responsible and creative workers, informed consumers, and effective communicators.

Through playmaking, improvising, creating scenes, and scriptwriting, students can demonstrate their understanding of important concepts in other subject areas. And by dramatizing events from history—social science or current events or a concept from another subject area, they can develop story comprehension, helpful in developing scriptwriting and acting skills, such as character development. As they learn and experience theatre, they discover the many career opportunities in theatre and the prominent role theatre plays in the entertainment industry in California, a world leader in the production of film and electronic media.

The history—social science and theatre curricula emphasize the ideas, values, and beliefs of people from many lands who have contributed to a vast body of knowledge. Students should recognize that literature and the arts reflect the inner life of a culture. To support this learning, the theatre content standards introduce stories, fables, and formal and informal dramatizations incorporating conflict and raising value issues both interesting and age appropriate.

Because theatre and the language arts are interrelated, oral and literacy skills are integral to the theatrical process. Learning verbal and nonverbal communication, students experience the value and application of both. They are taught that the sequence of skill development in the language arts is the body and soul of theatre.

In mathematics and the arts, students learn how to analyze problems and select strategies. Accordingly, in theatre students apply mathematical concepts and skills in making a model, drawing a picture, organizing information on a table or chart, finding a simpler related problem, acting out a situation, restating a problem, looking for patterns, estimating and predicting, and working on a problem with the end always in mind. They should feel free to take risks and recognize that many ways exist to arrive at the “right” answer.

## Levels of Theatre Instruction

The standards-based theatre program promotes the development of each student’s imagination, knowledge, problem-solving ability, understanding of human relationships, and communication skills. To accomplish that purpose, school administrators, theatre arts specialists, and teachers need to establish a carefully planned program of instruction for each elementary school, middle school, and high school student.

### Elementary School Level

Students in California elementary schools should all have opportunities for theatre instruction in their regular classrooms. At this level students work toward achieving the theatre content standards through a variety of instructional strategies, including creative dramatics, improvisation, pantomime, storytelling, and the acting out of stories. Students should explore their creative potential by participating in theatre.

Teachers should have instructional materials and resources on theatre, including films, audiotapes, videos, DVDs, prints, photographs, props, and literature, that are appropriate for elementary school students. To obtain those materials and resources, teachers should find the library media teacher helpful.



By practicing, performing, and viewing a variety of theatrical forms in live performances at school or in the community, students will develop skills as performers and as members of the audience. Exposing students to a variety of experiences in theatre helps them gain personal, historical, and cultural insights.

### Middle School Level

Exploration is the hallmark of middle school theatre. Instruction inspires students to become self-confident, empathetic individuals and competent group members. As they identify with a group in meeting common goals, they develop a strong sense of camaraderie. And they become more adventurous in acting and production as they encounter materials from varied sources, periods, and styles of theatre. Texts might include scripts, magazines, news articles, books, lyrics, and personal experiences. (*Note:* Scripted materials for middle school students should be age appropriate.)

The school's schedule should include a variety of electives in theatre to meet students' interests and educational needs. Standards-based instruction provides students with more advanced training and deeper study of the five strands. In addition to discrete instruction, theatre activities may be applied or related to instruction in other content areas.

### High School Level

Instruction in the standards-based high school theatre program, an integral part of the school curriculum, meets the needs of students working to achieve the proficient or beginning level of the theatre content standards at a minimum. It also provides opportunities to achieve the advanced or optimum level in one or more additional classes. Instruction may be provided in play production, stagecraft, scriptwriting, children's theatre, oral interpretation, videography, design, and theatre management. Those completing a high school theatre program have a general understanding of all aspects of theatre as an art form, enabling them to begin advanced studies in specific areas at a college or university.

Performance is an integral part of the high school theatre instruction. Whether produced or attended, plays and scenes should be carefully selected for educational worth, literary merit, diversity, community values, and cultural contribution. Students should experience the full spectrum of theatre in performance, such as formal and informal productions, improvisations, mime, puppetry, children's theatre, film, video, and other electronic media. Taking part in theatre festivals, playwriting contests, field trips, and other realistic applications, students have opportunities to work with theatre professionals and attend professional performances. In addition, community college, university, or community theatre intern programs may be open to students. Documented for reflection and evaluation, student work may be used in a portfolio in preparation for higher education or a career.



High school theatre courses should be approved by the University of California and California State University systems to meet the entrance requirement of a one-year course in a visual or performing art. To be accepted, theatre courses must include all five strands of the content standards. Traditional and new media courses may be acceptable provided they are standards based. For more information on course requirements, visit the Web site <http://www.ucop.edu>. Examples of theatre courses that may be acceptable for admission include acting, directing, oral interpretation, and dramatic production; dramaturgy, history, and theory; and stage lighting and costume design.

Creating traditional or electronic portfolios of one's work is a powerful tool to track individual growth, prepare for high school graduation, and use when applying for college entrance, scholarships, or employment in the theatre or a theatre-related career.

## Theatre

### Sample Standards-Based Unit of Study Grades Nine Through Twelve

Standards-based instruction reinforces the importance of a rigorous, comprehensive arts education. Understanding that performance classes are not intended to be theatre appreciation courses, teachers should provide a variety of opportunities to meet standards while preparing students to perform quality theatrical works. The following unit of study is an example of how to maintain the integrity of performance classes by focusing on developing theatrical skills while providing a comprehensive approach to theatre education. Many high school theatre classes with both beginning and advanced students in one class provide for differentiated opportunities based on experience.

To develop a depth of knowledge and theatre skills in such areas as acting, design, styles, dramatic literature, directing, promotion, lighting, and costuming, the theatre teacher should develop a unit of study that includes plays in specific styles, genres, or periods.



Theatre

PROFICIENT LEVEL	ADVANCED LEVEL
First year of instruction	Two or more years of additional instruction
<p>Students read, view, and research the theatre of a specific period, playwright, genre, or style (e.g., Restoration, Shaw, post-colonial). Research includes the function of theatre in the culture.</p>	<p>After studying theatre from several different periods or cultures, students explain the social, cultural, and political influences on several different styles of theatre and the influence of each style on society. In addition, they compare how one period of theatre influenced another.</p>
<p>Students learn and present teacher-directed scenes from the plays of a given period, playwright, genre, or style.</p>	<p>In class students learn and present teacher-directed scenes from plays of a given period, playwright, genre, or style, using highly developed acting techniques.</p>
<p>Students choose a monologue from a given period, playwright, genre, or style and use research information to present it in an appropriate style.</p>	<p>Students develop a presentation for their portfolio that includes a director's concept for the production of a play from a given period, playwright, genre, or style. They then choose two production areas, such as costumes, lighting, or blocking, and develop a complete design or director's production notes.</p>
<p>Students and teacher develop a rubric to evaluate the scenes and monologues. The performance is videotaped and assessed by the student, classmates, and teacher.</p>	<p>Students demonstrate the ability to achieve a director's stylized concept by serving as director, actor, or designer in a play from a given period, playwright, genre, or style.</p>

## Role of Student Theatre Performances

Although performances should be an integral part of theatre at all levels, not all theatre activities need to culminate in a public performance. A large part of a theatre curriculum is focused on skill development. Plays and scenes should be carefully selected for educational worth, literary merit, diversity, community values, and cultural contribution.

An active theatre arts program promotes the development of students as theatre artists and audience members. They should experience the full spectrum of theatre, such as formal and informal production, improvisation, mime, puppetry, film, video, and other electronic media. They should also offer student-written and commercial plays to students and parents and, when appropriate, take part in theatre festivals, playwriting contests, field trips to community performances, and other realistic applications. In addition to being educated as theatre artists, all students should learn to respond appropriately as members of the audience during theatrical performances, an ability that requires knowledge of etiquette and theatre appreciation. The theatre program should offer plays demonstrating a variety of theatre styles and origins and provide program notes containing information regarding the style and objectives of the production as related to the achievement of the theatre content standards.

Student performances in nonprofessional or professional theatre productions should be viewed as an extension of classroom training. Any student in a theatre arts program who demonstrates a commitment to the art and accepts the discipline required of a performer may take advantage of opportunities to perform outside school.

## Resources for the Theatre Program

To help students achieve the content standards in theatre, school districts should adopt long-range plans providing for appropriate equipment, instructional materials, and facilities and including the assistance of community resources and parent involvement.

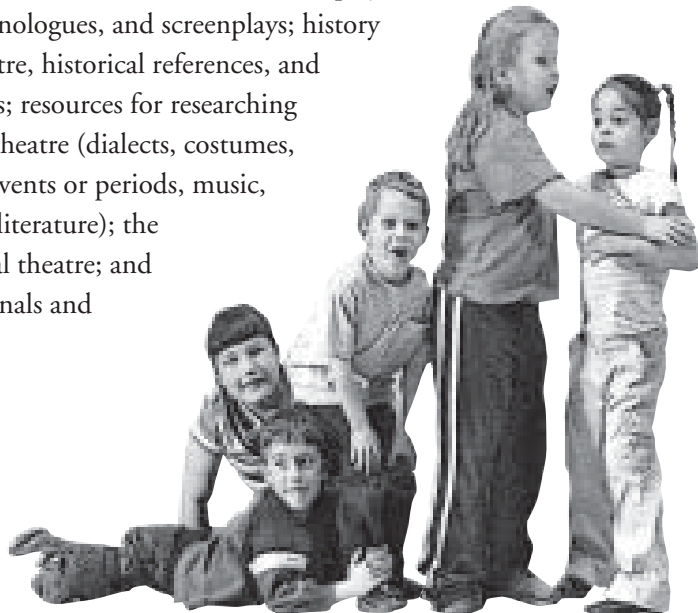
### Equipment and Instructional Materials

Although theatre has been performed with a minimal amount of equipment and facilities, students in the school's theatre program will benefit from the use of proper theatre technology (lighting, sound) to meet theatre arts standards. As students progress from elementary school to high school, the equipment appropriate for each level increases in complexity and capability.

Equipment for the theatre program at the elementary school and middle school levels may include CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers for research, design, and word processing. Other

resources recommended for a school theatre space, especially for middle schools and high schools, include the following:

- An adequate sound system to allow the actors' voices, sound effects, and mood music to be heard comfortably by the audience. The system should include microphones, speakers, CD players, sound mixers, tape players, and cables. An appropriate number of assistive hearing devices and audio describers should also be provided to ensure equal access.
- A theatrical lighting system that at least illuminates the stage, actors, and sets and at best creates mood and special effects. To be included are lighting instruments, a lighting control board, cables, dimmer packs, a power supply, color media, and hardware.
- Stagecraft capabilities that are age appropriate and allow for increasing sophistication in constructing sets and props, using costumes and makeup, and operating, for example, power tools, sewing machines, painting equipment, air brushes, glue guns, and staple guns. Other items might include hand tools and basic construction tools, cutting tables, and irons. Although lower-grade students may have very little involvement with design and construction, they must, to meet the standards, be taught the elements of stagecraft.
- Computers and computer software for producing video programs. In middle schools and high schools, camcorders, TV studios, and editing capabilities should be available for video productions.
- A resource center, especially at the high school level. In addition, for classroom and production activities, reference materials available in the school library enrich learning with historical and cultural contexts. These resources may be used by teachers and students and can include a variety of materials, such as textbooks, plays, scenes, monologues, and screenplays; history of the theatre, historical references, and biographies; resources for researching aspects of theatre (dialects, costumes, historical events or periods, music, plays, and literature); the professional theatre; and media journals and magazines.



- Videos of master plays, documentaries, educational lectures, and examples of master works in films and demonstrations. Also enhancing instruction would be a library of CDs, DVDs, and audiotapes of sound effects; music, plays, and screenplays; and resources for researching aspects of theatre (dialects, costumes, historical events or periods, music, plays, and literature).
- Other resources, such as capabilities for Internet research, computer publishing, digital recording, and editing.

**Theatre**

### Suggested Facilities

Elementary schools need flexible classroom areas or large, open indoor spaces for theatre activities and storage for props, costumes, and curriculum materials. In addition to storage, middle schools need assembly halls or other large rooms with stages or platforms equipped with lighting, high ceilings to allow for lighting angles, sound equipment, masking curtains, and seating for an audience. Theatres or auditoriums at the high school level should be designed to present plays and musicals. Some school districts work with city or theatre organizations to build theatres on high school campuses and share their use, staffing, and maintenance.

A high school theatre or auditorium should be equipped with the following:

- Stage area, offstage area, wing space, light booth, fly space, wooden (paintable) floor, drapes, curtains, teasers, light grid, catwalk, pipes, baton, and pin rail, with all areas handicap accessible
- Set construction area, with secure storage of tools to build sets and equipment to paint and decorate them
- Storage area for furniture, costumes, props, set pieces, drapes, drops, cycloramas, and makeup
- Costume construction area, with a sewing machine, sink, full-length mirrors, an iron and ironing board, cutting tables, and storage for tools used in sewing and designing
- Separate dressing rooms for male and female students, with showers, toilets, and several well-lighted mirror stations for applying makeup
- Television and film studio and editing facilities

### Community Resources and Parent Involvement

Many individuals, professional actors, performing groups, and organizations in the community can become valuable resources for a theatre arts program. Identifying and locating those resources will differ for each school.

Parent involvement in the theatre program can range from simply being a member of an audience to organizing a parent booster club. Including parents in the entire process enhances the program and engages the parents in the arts.



## Visual Arts

The visual arts, part of the human experience since prehistoric times, began with images painted or scratched on cave walls, small sculpted objects, and huge structural forms. Those works illustrate that artists at the dawn of human history, like other artists throughout the ages, were creative, imaginative, and self-expressive. As stated by Jensen, the “visual arts are a universal language with a symbolic way of representing the world. But they also allow us to understand other cultures and provide for healthy emotional expression.”<sup>1</sup> They have been vital to all cultures and civilizations, communicating ideas, customs, traditions, and beliefs by providing a window through which the visual record of the peoples, places, and circumstances in the past can be observed.

The visual arts help human beings organize and make sense of what they observe and experience. The arts appear in many forms, including traditional

and contemporary painting and drawing, sculpture and installations, photography, ceramics, folk arts and crafts of all kinds, and new media and electronic technology.

*Art is both love and friendship and understanding; it is the desire to give. It is not charity, which is the giving of things. It is more than kindness, which is the giving of self. It is both the taking and giving of beauty. . . .*

—Letter to Cedric Wright from Ansel Adams

Also included are cutting-edge experiments and performance art that cross the boundaries between the several arts.

Through study and the experience of producing works of art, students learn the basic visual arts vocabulary, based on the elements of art and the principles of design. Artists and art students at any grade level work with those elements: line, color, shape, texture, form, and space. With the application of the principles of design, such as harmony, balance, rhythm, dominance, and subordination, artists can create unique and original statements through endless combinations, variations, and innovations. The resulting art can be joyous or sad, funny or somber, calm or powerful and can depict everyday reality or the imagination or dreams of the artist.

## Standards-Based Curriculum for the Visual Arts

Through visual arts education images become part of human language. For example, the marks made by young children are part of their first attempts at communication and language. Building on a child’s natural inclination to

<sup>1</sup> Eric Jensen, *Arts with the Brain in Mind*. Alexandria, Va.: Association for Supervision and Curriculum Development, 2001, p. 49.

communicate beyond those first marks, visual arts education supports the exchange of ideas that continues throughout life.

Kindergarten students are eager to get their hands on paints, clay, and other art materials that inspire them to explore and create. All hands are raised enthusiastically when they are asked, Who is an artist? In grades one through three, they learn more about what becoming an artist requires as they view and describe the art around them, including art from various cultures. Through hands-on experiences they learn ways to use line, color, shape, and texture in their artwork on paper and in three-dimensional form.

In grades four through six, students explore deeper applications of the elements of art and the principles of design, such as rhythm and balance. They are fascinated to learn that they, too, like the artists they study, can create pictures with spatial depth by using what they learn about perspective. Their ability to analyze, assess, and find meaning in works of art leads them to a deeper understanding and appreciation of artists and artworks from around the world and from different time periods. By using traditional and new media and electronic technology, they can expand their skills and ability to communicate. They also participate in discussions about the merits of certain works of art and identify professions in or related to the visual arts.

High school students create works of art, developing a more focused style and message that incorporates what they have learned about the history of art. Reflecting on the comments of their teachers and peers, they express their own ideas in visual form.

A comprehensive visual arts curriculum provides opportunities for students to develop and use the language of the visual arts and apply that knowledge to creating works of art. As they experience and study the visual arts of various cultures and historical periods, they begin to understand the aesthetic concepts needed to gain a foundation for aesthetic valuing and criticism. They are thereby able to respond to works of art in ways that enable them to grasp the power and nature of the aesthetic experience.

At all levels students learn how the visual arts connect to the world around them, to other curriculum areas, and to careers. The curriculum for a standards-based visual arts program should be well planned and articulated through the grade levels. An effective curriculum incorporates all five of the arts component strands in the content standards (see Chapter 3).





## Artistic Perception

Students perceive the visual world according to their individual experiences and the opportunities they have to develop those perceptions. Gradually, they learn to recognize the universal structures of the natural world and the ways in which those structures inform art and art making. Further, they recognize the elements of art everywhere and the links between the principles of design and natural and created environments. As they work toward becoming proficient in each of the five component strands, they draw upon their developed perceptual skills and become increasingly able to point out and analyze the formal qualities of the visual arts.

## Creative Expression

Creating original works of art involves translating thoughts, perceptions, and ideas into visual form through a variety of media and techniques. To communicate, understand, and appreciate the visual arts, students must work in expressive modes, recognizing the originality of their own expressions and the importance of respecting those of others. They thereby gain an understanding of the various media and the technical proficiency used to create works of art. And they develop their skills in the visual arts and improve their visual literacy as they work in traditional and electronic media and two- and three-dimensional art. Examples here might include painting, drawing, graphic arts, printmaking, sculpture, ceramics, photography, video and computer-generated art, architecture, product design and advertising art, textiles, jewelry, fiber arts, and glass.

Students should work on forms that combine many media, such as performance art installations, environmental art, site-specific works, and multimedia pieces. For those activities to be a part of the visual arts curriculum, they must help students communicate their ideas and feelings and appreciate their own and others' creativity. Through a carefully structured visual arts curriculum, beginning at the kindergarten level, students can develop their own artistic style and vision.

## Historical and Cultural Context

Through the study of the visual arts from a variety of cultures, students gain an understanding and appreciation of the creative expressions of peoples across time and place. They understand artists and artworks in relation to their role and social context and the significance of the visual arts within world cultures, including the historical development of the visual arts in the United States and in California. Able to place their own work in its historical and cultural context, they also emphasize cross-cultural studies of common art forms and the distinguishing characteristics and history of works of art. They learn what art historians and aestheticians do and what role they play in society's understanding and appreciation of the visual arts.



## 4 Aesthetic Valuing

Aesthetic valuing in the visual arts involves analysis of and informed critical response to the intent, purpose, and technical proficiency of works of art. Together with others students learn to make sound critical judgments about the quality and success of works of art by relying on their own experiences in and perceptions about the visual arts. Expressing their responses in oral, written, and electronic forms, they also discuss such aesthetic questions as, What is art for? or What makes an object a work of art? Analyzing and responding to their own artwork and that of others help students understand the feelings and ideas expressed in two-dimensional and three-dimensional works of art created by artists of many cultures, places, and times.

## 5 Connections, Relationships, Applications

By connecting, applying, and observing the relationships of the visual arts to the other arts disciplines, to their own world, and, gradually, to the world at large, students understand that the visual arts do not exist in isolation. Through visual arts instruction students learn to discover, appreciate, and value the contributions of the visual arts to culture, society, and the economy, particularly in California. They recognize that visual and graphic images and imagery support most global communication. They also begin to realize that, whether in fine art paintings or Internet animations, billboards or children's book illustrations, car design or kinetic sculpture, logos or iconography, cinemagraphic epics or video installations, visual art is connected to their everyday lives. Recognizing that everyone from birth is influenced by visual communication, the teacher of the standards-based visual arts can empower students to become media literate, analytical, and critical.

Today, the visual arts are providing new career opportunities for students. They are learning new ways of seeing the world and making art and recognizing that new media are changing and expanding the role of the artist in ways no one could have imagined a decade ago. What students learn in the visual arts now helps them in numerous careers in and related to the expanded visual arts. (See Appendix C, "Careers in the Visual and Performing Arts.")

When students improve their visual and media literacy, they may also improve their ability to obtain, evaluate, interpret, and communicate information in a variety of media, a form of literacy crossing all curricular boundaries and applying to all aspects of life. Students can probe beyond the obvious, identify the psychological content found in symbols and icons, and, through the Internet, learn about the changing roles of the twenty-first century artist. Using a variety of new media and electronic technology, students can prepare portfolios of original works of art for evaluations, exhibitions, applications for college entrance and jobs, and personal collections. By being visually and media literate, students have the tools needed to make sense of the profusion of images constantly bombarding them.

## Levels of Visual Arts Instruction

All students in California elementary schools should be participating in standards-based visual arts instructional programs carefully designed and implemented. Effective instruction calls for regular, planned, cumulative learning opportunities from kindergarten through high school and is characterized by spiraling, expanding content and diverse instructional strategies.

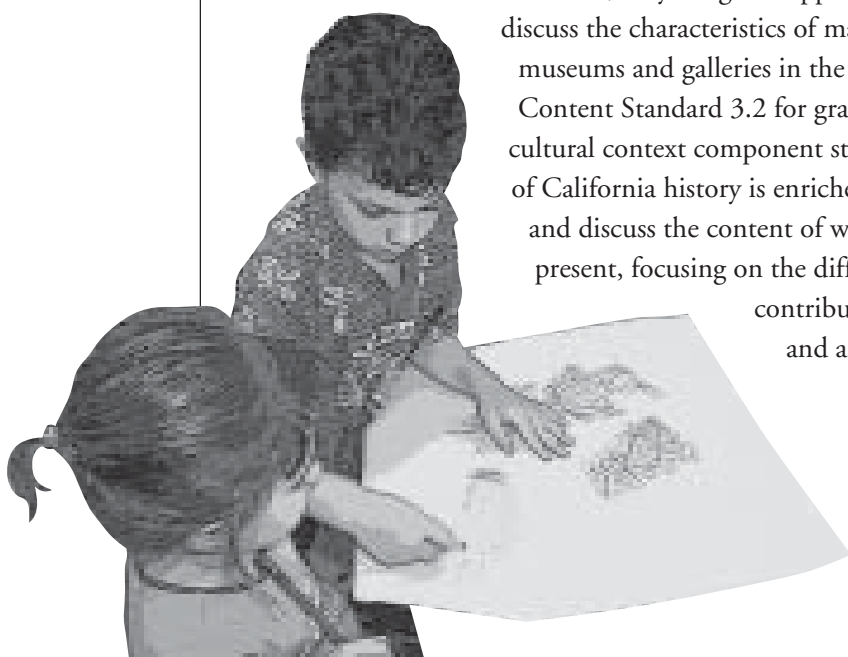
### Elementary School Level

Whenever possible, classroom teachers in elementary schools should plan a sequential instructional program in the visual arts in cooperation with a visual arts specialist, lead teachers in the arts within the school district, and members of the community. They should base their instruction and design of instructional units on the visual arts content standards. In that way students can begin to grasp the larger picture of what those engaged in the visual arts know and do.

By strongly emphasizing instruction in the creative process rather than the product, the elementary school program provides opportunities for students to explore and appreciate their own creative and original expressions. Through discussion they begin to understand their own expressions and those of others and are given opportunities to experience a wide variety of media.

At this level students begin to learn the language of the visual arts by discussing the world around them and, more specifically, their own artwork and that from many other time periods and cultures. They also practice using that language. Through this instruction students begin to understand the historical and cultural contexts of works of art, the styles and periods of art, and the expressions of different cultural groups.

In addition, they are given opportunities to identify and discuss the characteristics of master works of art found in museums and galleries in the community. For example, Content Standard 3.2 for grade four in the historical and cultural context component strand states that the study of California history is enriched as students “identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to California’s history and art heritage.”



## Middle School Level

The standards-based visual arts program in the middle schools extends the learning and experience gained by students at the elementary school level and prepares them for further visual arts courses. Through this comprehensive instruction students are able to acquire further knowledge of the visual arts, continue to develop artistic skills, and expand their creative potential. Visual arts programs promote lifelong involvement in and appreciation of the arts and an awareness of career opportunities. At this level students might begin to compile portfolios of their work that can be maintained on a CD-ROM or another form of electronic media.

Middle schools should provide instruction in the visual arts for all students through exploratory, elective, and special-interest classes, enabling students to make connections, observe relationships, and apply what they learn to all other content areas. Visual arts instruction at this level relates to the stages of development and interests of young adolescents and includes experiences for individual students and collaborating groups of students. Often, students assist in defining an artistic problem, allowing instruction to be focused on their interests, thereby inspiring in students the confidence they need to continue in the study of the visual arts.

## High School Level

The high school visual arts program is an integral part of the school's visual and performing arts department. At this level students may explore one or more areas of concentration in depth or investigate a broad range of knowledge and skills in the visual arts.

The instructional program should provide students with a variety of learning opportunities in two-dimensional, three-dimensional, and electronic media at the beginning and advanced levels. Innovative and challenging experiences promote creative thinking so that all students achieve at least the beginning or proficient level of the visual arts content standards. Through such foundation courses in the visual arts, students can gain the knowledge and skills that apply to other curriculum areas along with careers in or related to the visual arts.

The course content of visual arts classes must include increasingly meaningful lessons and units in all five strands to meet the new visual and performing arts requirements for freshman admission to the University of California and the California State University. Both traditional and new media courses may be accepted provided they are based on the standards. Examples of acceptable standards-based courses and of unacceptable courses are listed in Appendix B.

By the time students reach high school, they will have become more articulate and reasoned in their judgment about art because of previous instruction in the visual arts. They can articulate their own opinions about works of art on the basis of informed judgments, recognizing that art is created for a wide variety of

purposes and that the observer does not have to like a work of art to understand that it is successful. Further, they notice that some art can be powerful or playful, challenging, or even disturbing and that not all visual art is intended to be beautiful.

When instructional strategies include opportunities for high school students to work with professional artists and visit art exhibits in museums and galleries, the ability of students is strengthened. Instruction that includes the study of many kinds of art deepens the students' understanding of the intent different artists bring to their work. The more artwork students see, the more accepting and appreciative they will be toward art from all cultures and from many historical and contemporary time periods. Often, programs for interns in design and gallery management sponsored by community colleges, universities, or communities may be offered to high school students with particular interests or talents.

High school students may create traditional or electronic portfolios to track their own artistic growth, prepare for high school graduation, apply for college entrance and scholarships, or obtain employment in the visual arts. At the end of a series of lessons or a visual arts course, students should evaluate their portfolios according to specified criteria and rubrics. During a series of lessons, advanced students should display their artwork and discuss technical aspects and individual progress. At the conclusion of the lessons, they should examine their own portfolio, determine their growth over time, and write a final evaluation. Then they can select works to be exhibited and included in their final, year-end portfolio.

Instruction is enhanced when high school visual arts teachers communicate continually with their colleagues in the school district, in college and university visual arts departments, and in professional organizations. That communication will enhance their programs and support the continuity and articulation of instruction.

## *Beginning/Advanced Drawing and Painting*

### Sample Standards-Based Unit of Study Grades Nine Through Twelve

Standards-based instruction in the visual arts reinforces the importance of a rigorous, comprehensive arts education. Understanding that studio classes are not intended to be art appreciation courses, teachers should provide stu-

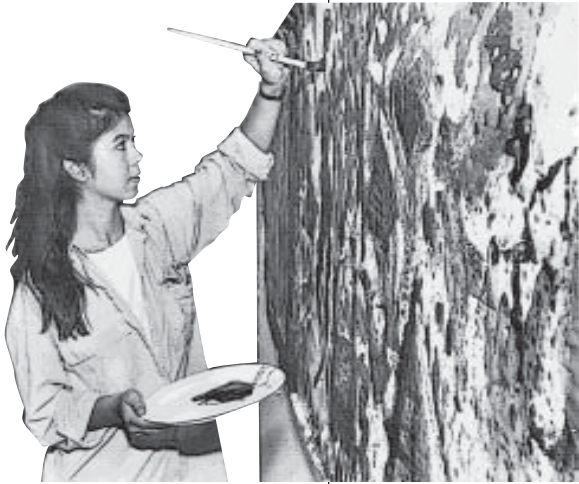
dents with a variety of opportunities to meet the content standards and help students prepare portfolios of their work for personal use, for use in applying to postsecondary institutions, or for career presentations and exhibitions. The following unit of study is an example of how to maintain the integrity of studio classes by focusing on skill development while providing a comprehensive approach to art education. Many high school studio art classes enroll students at the proficient and advanced levels in one class and provide for differentiated opportunities based on experience.

This unit of study for beginning and advanced students focuses on creating a series of original drawings and paintings reflecting contemporary California artists and their works of art.

PROFICIENT LEVEL	ADVANCED LEVEL
First year of instruction	Two or more years of additional instruction
Students research Wayne Thiebaud, a contemporary California artist. The students study the artist’s works of art and the ways in which they reflect contemporary culture.	Students research Richard Diebenkorn, a contemporary California artist, and discuss ways in which his landscapes reflect, play a role in, and influence contemporary culture. Students visit local museums and galleries displaying the artist’s works, view videos, and use the Internet to <i>see</i> the artist’s landscapes.
Students analyze the artist’s artwork according to composition and principles of design.	Students analyze the artist’s works according to composition, the use of elements of art and principles of design, the art media selected, and the effect of the media selection on the artist’s style.
Students complete a series of still-life drawings in their sketchbooks, reflecting Thiebaud’s food themes and artifacts of the abundance of the American culture, particularly their own.	Students plan and complete a series of abstract landscape paintings of a selected landscape site, incorporating Diebenkorn’s diverse use of media and abstraction.

Visual Arts

PROFICIENT LEVEL (Continued)	ADVANCED LEVEL (Continued)
In sketches students demonstrate and explore Thiebaud’s ideas of formal compositional units (e.g., regimentation and variation, geometric organization, positive and negative space, and color use).	Students articulate an understanding of Diebenkorn’s use of interlocking colors, bold lines, scale, observation of nature, and architectonic structures.
Students create a series of tempera paintings based on their research of Thiebaud’s themes, compositional units, and color theories.	Students identify their intentions as contemporary artists in writing and peer reviews. They discuss their use of elements of art, principles of design, media, and the effect of the media on their artwork.
Students write about their own Thiebaud portfolio and assess their artwork according to their understanding of the content standards and an appropriate rubric that measures growth over time.	Students prepare their works of art for exhibition and inclusion in their portfolios and write about their works, identifying psychological content found in the images.
Students display their works of art in an exhibition and write about their understanding of the importance of art criticism.	Students apply various art-related theoretical perspectives to their own works of art.



## Role of Student Visual Arts Exhibitions

Exhibitions of student work in the visual arts provide opportunities for students to share accomplishments and educate the community about the visual arts program, perhaps thereby increasing support for the program. Another reason to organize such exhibitions is to communicate to young artists the value placed on their artwork and artistic achievements. Awards and prizes are not necessary because students will be satisfied with the opportunities provided to exhibit their work.

A statement providing background about a work of art is valuable in communicating to the public the intention of the work and to locate it in the context of the visual arts program and content standards. It may include lesson objectives, descriptions of lessons or assignments, and the relation between the work and the visual arts content standards. Often, photographs of the students at work and the inclusion of works in progress may help clarify the context of what is on display. When several examples of particular lessons are grouped together, parents and other viewers may understand the uniqueness of each student's work. The exhibits should also demonstrate the variety of media in which students are working. When students are responsible for designing and installing an exhibit, they gain additional skill and experience relating to such careers as serving as a curator, working in an art gallery, or managing a museum.

## Resources for the Visual Arts Program

To enable students to explore ideas, think innovatively, and participate in creating visual art in all its forms, school districts should adopt long-range plans providing for appropriate equipment, instructional materials, and facilities and including the assistance of community resources and parent involvement. Library media centers and teachers can also provide important resource materials to support the activities of visual arts students and teachers.

### Equipment and Instructional Materials

The State Office of Environmental Health Hazard Assessment provides an advisory on legislation regulating the purchase of art and craft materials and guidelines for the safe use of the materials. The advisory includes a list titled "Art and Craft Materials Which Cannot Be Purchased for Use in Kindergarten and Grades One Through Six." Updated regularly, the list is available at <http://www.oehha.ca.gov/education/art/getart.html>. (See also Appendix F, "Guidelines for the Safe Use of Art and Craft Materials.")

The advisory further informs school personnel about precautions to be taken when purchasing art and craft materials for use in grades seven through twelve, and *Education Code* Section 32064 mandates labeling standards for those materials when they contain toxic substances. The mandate is based on the



## Visual Arts

assumption that students in grades seven through twelve can read and understand warning labels on art products and, once aware of the hazard, can take the necessary precautions to minimize exposure to the hazard. That assumption makes it incumbent on teachers to ensure that all students in grades seven through twelve are aware of hazardous materials and resources and know the steps to be taken should they become exposed to those materials. Purchasing products that do not contain toxic ingredients will provide an additional measure of safety in the classroom.

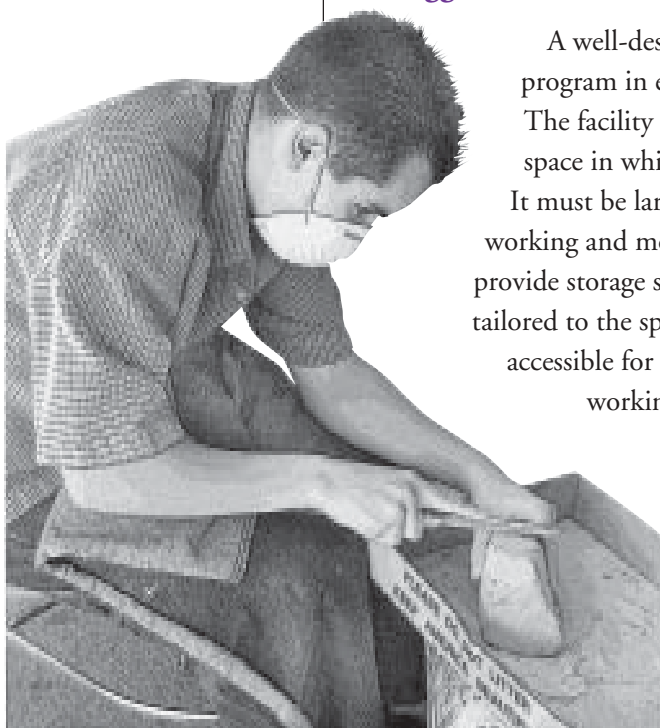
Students using tools and equipment in design-craft classes, jewelry classes, and most other classes in additive and subtractive sculpture must be instructed on safety. Furthermore, they should be tested regularly on safety, and the results of the tests should be filed. When working with selected materials and equipment, such as toxic dyes, airbrushes, spray-glaze equipment, loud drills, and band saws, they must wear goggles, dust masks, and protection for their ears. All equipment handled by students should be appropriate to their age and monitored when in use.

Care should also be taken to ensure that the equipment is used in accordance with the manufacturer's directions and that all safeguards are observed. When not in use, equipment should be stored safely and securely. Electrical equipment that cannot be stored in a secure manner (e.g., band saws, motorized sanders, and grinders) should be connected to a central master breaker so that power to the machinery is cut when it is not in use. A safety zone should be set up around the equipment.

### Suggested Facilities

A well-designed learning environment enhances the visual arts program in elementary schools, middle schools, and high schools. The facility should be aesthetic and spacious and provide a safe space in which students can work on a variety of art projects.

It must be large enough for the number of students who will be working and moving around in the space. The visual arts room should provide storage space for materials, equipment, and works in progress tailored to the specific media being used. The facility must also be easily accessible for the delivery of equipment and materials, have space for working outdoors, allow ample natural light, and have good ventilation of fumes and vapors. Also required are large, deep sinks with individual faucets providing at least one source of hot water. For exhibitions of student work, every available wall surface should be covered with stain-resistant tackboard. All cabinets and drawers should have security locks, and a secure cabinet is needed for the VCR, DVD player, and other electronic equipment.





Other equipment requires deep cabinets for storage. A counter should be provided at which students can sit and use computers with network access. Worktables must be wide enough for students to be situated on both sides and not interfere with other students at work. Storage areas and drying racks for student work must provide for a variety of paper sizes. Flat files or storage drawers must accommodate large paper, mat board, and posters at least 42 inches by 36 inches. There should also be an adjacent storage room.

Special needs concerning safety, energy, lighting, location, sound control, and maintenance must be considered. For example, access to the facility by students with physical disabilities and those with exceptional needs must be ensured. In addition, the space for the display and exhibition of two-dimensional and three-dimensional artwork should be available to students and accessible by the entire student body for viewing displays.

Safety issues are important in visual arts education. A clean environment is essential for health and safety; it must include sinks for clean-up and adequate ventilation to exhaust all fumes, dust, or odors. (*Note: Design Standards for School Art Facilities*, published by the National Art Education Association, details specifications for safe and effective visual arts rooms.)

### Community Resources and Parent Involvement

A comprehensive visual arts program incorporates community resources, such as galleries, museums, arts commissions, arts councils, nonprofit organizations, Rotary clubs, PTAs, county offices of education, artists, special exhibitions, businesses that support the arts, internships, site docents, and colleges and universities. Educators should take advantage of the visual arts resources in their immediate community that may be available on request. For example, local galleries are often willing to allow a class visit at their sites and discuss how their galleries are operated, and artists living in the area may be willing to speak to students or even demonstrate their art form to a class. In addition, community arts councils or organizations may have visiting artist programs or a list of artists in the area.

If asked, many parent organizations will donate money for arts supplies. Some even sponsor training for individuals to become art docents in the classrooms. Local colleges may have large collections of art prints in their library available for checkout, and postsecondary educators are often more than willing to give advice or help with a class project. The more the involvement of parents and community members in local arts education occurs, the more students will benefit, and the more valuable the program will become. (See also “Promoting Partnerships and Collaborations” in Chapter 2.)